



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE ROUND TABLE

THE PLAY PRODUCER'S NOTEBOOK

PLAY: *The Steadfast Princess*. TYPE: Children's fairy play.

AUTHOR: Cornelia L. Meigs. PUBLISHER: Macmillan.

CHARACTERS: Ten boys, five girls, a dog, with children, fairies, courtiers, soldiers, servants, etc. (Easily extended to include everybody.)

SCENE: (i) Cottage interior. (ii) Walled garden. TIME OF ACTION: forty minutes plus twenty-five minutes.

PRODUCTION: Public School No. 7, Yonkers, N.Y., directed by Mrs. Frank Lee Baker.

REQUIREMENTS:

Easily adapted to a simple stage or school platform; can be played without a drop-curtain by rearranging exit lines. Furniture and properties can be improvised, though a few things such as halberds are more easily rented.

Costumes—Peasant; fairy; court. Simply made at a cost of from 20 cents to a dollar and a half each; a few cloaks to be rented.

Expense—The total expense for costumes and scenery was \$75.

COMMENT:

This play won the prize offered in 1915, through the Drama League, by Miss Kate Ogilbay, for the best children's play submitted in that year. It is very charming and imaginative. The committee has a prompt-book carefully prepared by Mrs. Frank Lee Baker, giving cuts, stage directions, cue lighting and music plots, and full directions for making costumes, with drawings and actual cost of each.

J. MILNOR DOREY

TRENTON, N.J.

GRAMMAR FOR THE GRAMMARLESS

At the English Council meeting in Chicago in 1915, I was much impressed by the interesting speech of Mr. Fairley on the futility of teaching English grammar as a means of inducing correct speech. His

conclusion was that knowledge of grammar did not make one speak correctly, for English is too rapidly spoken to admit mental reference to rules in case of doubt; and he clearly inferred that practice in correct speaking has the same relation to grammar that works have to faith: faith without works is dead; grammar without practice is deadly.

That speech made a great impression upon me, as also upon the reporters of the daily papers, because, although I was no more ready to discard grammar than I was faith, I had found to my sorrow that knowledge of grammar didn't seem to break into the bedrock of incorrect speech, and that even the pupil whose speech was scrupulously exact in class used "I ain't," "I done it," "all the further," "like I did," and worse when after school he talked to his teacher as to a human being, not as to a wielder of rules.

This fact was impressed upon me even more strongly this past year when a class of pupils so hopelessly poor in grammar that it was thought best to quarantine them from the rest of the English classes by putting them by themselves was assigned to me. I was to teach them grammar, and I did. But it so happened that I was in the room when a few of them came to consult their algebra teacher; and when I heard them talk to her I realized that though I had carefully vaccinated them with grammar the vaccine hadn't worked, for there were no scars upon their old speech. "I ain't had no time to work them problems," and "I done them in back of the book," and other remarks of this sort disturbed my peace. Worse than this, constant association with such English made good grammar sound queer and biblical to me, as, I judge by what many pupils have told me, it does to every user of the wild and fearless grammar of the streets and of the foreign home.

What if some day I should wake up and find myself grammarless? When this dreadful thought began to haunt me I resolved to try some remedy, however drastic or even funny. One day when a boy, in telling me he had not all his lesson, said, "I ain't done them sentences because Jerome told me that was all the further we went," an idea came to me. He knew better language and could have conjugated "do" or "be," but in the stress and strain of answering before I thought him deaf and dumb he had to use the language most natural to him, his real mother-tongue. I must somehow make correct language more natural, his habit.

Habit is secured by endless repetition, and sticks best, according to psychologists, if the process is pleasant. So I pondered away while he patiently explained why what he had said was wrong. In the midst of his

efforts I interrupted him with a jingle which contained a sugar coating for all these faults. "Say this," I commanded:

I saw it,
I did it,
It isn't so,
This is as far as I can go.

He chanted it after me and went home promising to say it the last thing at night, the first thing in the morning, and to teach it to all his friends. The next day he knew it. This jingle had but one purpose, to instil correct grammar, but its very senselessness gave it two virtues: it had a sticking power, and it was mysterious enough to be in the nature of a puzzle to his wondering friends, so he enjoyed repeating it much as Mark Twain did his

Punch, brothers, punch;
Punch with care;
Punch in the presence of the passangare.

Encouraged by this success in a previously immune individual, I made up several more rhymes and taught them to the rest of the class, with the result that spoken English decidedly improved. Several pupils told me that they had become self-conscious when they used the old familiar speech, and that good English sounded less queer when they heard themselves say it. One of the best tributes to the value of the rhymes came after some weeks had passed, when a girl naturally grammarless was writing her diary on the board. She put down the sentence, "I done the dishes," and then without any comment from me looked at it critically and said, "That should be 'I did the dishes.'" Moreover she said it with all the pride of a person conversing fluently in French for the first time.

I tried these rhymes later on Seniors, and, although few of them made serious errors in their oral composition and almost none in their written themes, most of them confessed that some of these errors were rooted deep in their everyday talk and that the rhymes did help to erase the bad habit. Some of the most helpful of these rhymes follow. Their usefulness is their only excuse for venturing with a modest blush into print.

Sit down, sit down, sit down, sit down.
When you stand on your head, you look like a clown.

She made *those* pies.
She baked them *well*.
But what she *did* with them,
She *doesn't* tell.

He went *into* the kitchen
To get a drink.
What he found *in* the room
Was an iron sink.

She *laid* the book down;
There let it *lie*.
“*Shall I* ever read it?
No, not *I*.”

I *haven't* any pencil,
I *haven't* any pen,
I *haven't* any paper,
I'll not forget again.

YESTERDAY

I came, not come
Into the hall.
 Into the hall.
I ran, not run
 After the ball.

“Do it *as* I do
Do it *like* me
Then you'll be doing *well*,”
Said he.

MARTHA ELLIOT CLAY

GRAND RAPIDS, MICH.